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Digest

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ON THE QUESTION OF REISSUES

NOW that the Decrees are working themselves out, under the U.S. Judiciary Plan of Divestiture between Theatre Operation and Distribution; and some of the Depression talk has subsided, both of which broke out in the Industry of Motion Pictures until it resembled a pimply-faced boy, covered with eruptions, we can look backward for the cause of all this external disfigurement.

From the very beginning of film enterprise, one man, or a group of individuals have tried to swallow more than they could digest; and while such conduct had its good points in that it revealed Motion Pictures as Big Business, and not merely a Turkey Show, it had its repercussions.

Fought Monopolies

Warner Bros. and Universal were among the first companies to enter into open and legal combat against the monopolists, the latter who wished to, not only control product, but to force exhibitors to pay to such control license fees to operate their store-shows, as well as to pay for licenses to exhibit the pictures.

William Fox, also, entered into the fight, until finally, the old Patents Company and General Films had their control legally broken, and film business entered into a plan of free enterprise.

Those of us, who have been in motion pictures long enough to remember how this industry first operated, will recall that there was no policy of fair trade practices, such policy was gradually evolved, until it became an offence, if not an illegal one, to steal a producer's idea or title of a picture. The code frowned on the idea of two productions of the same story with the same title, such as two productions of Romeo and Juliet, which we had in distribution simultaneously.

Exhibitors had a habit of bicycling film, you know the term, therefore it is not necessary to explain this self-pedalled transit from one theatre to another, with payment for one theatre only.

BIG BUSINESS: "Now, what do you think of that? A Golden Egg from an Independent Goose — and I was going to give her the axe!"

We, also, recall the first introduction of Sound, and the exhibitors who purchased odd bits of sound equipment, which gurgled, spouted, blurted its waves into the auditoriums, only to be later junked, costing the exhibitors thousands of dollars. We further recall that the expenses of sound installation were considerable and that sound equipment was only loaned to an exhibitor, irrespective of what he paid for such equipment and installation. In this respect there was some excuse for such a contract since sound was still in its early experimental stage, new ideas were being introduced, and those in control of sound wished to be in the position of substituting with new equipment, the equipment already installed. Nevertheless, exhibitors openly rebelled about paying thousands of dollars for equipment which they never owned.

In respect to sound, we can remember the battle within our industry as between Vitaphone and Movietone, one patent controlled by Warner Bros. and the other controlled by William Fox; and we can recall that both Warners and Fox had legal difficulties with the big electrical companies.

Vitaphone vs. Movietone

My late husband, Joshua Smith, was making a portrait of Harry Warner at the time of the sound battles; and one day Harry Warner arrived for a sitting of his portrait and excused himself because he was unshaven. He told Joshua Smith he had not been in bed for forty-eight hours, that he was battling the big interests in connection with Vitaphone control, but that he was certain he had won the battle and was still in control of his company.

(*Continued on Page 6*)

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
21 DUNDAS SQUARE - TORONTO

"THE BARKLEYS OF BROADWAY" Technicolor

"LITTLE WOMEN" Technicolor

"COMMAND DECISION"

"TAKE ME OUT TO THE BALL GAME" Technicolor

"CONSPIRATOR"

"NEPTUNE'S DAUGHTER" Technicolor

"EDWARD, MY SON"

"THE GREAT SINNER"

"THE FORSYTE SAGA" Technicolor

"ANY NUMBER CAN PLAY"

"THE SECRET GARDEN"

"THE STRATTON STORY"

THE TALK OF THE INDUSTRY!

"THE BARKLEYS OF BROADWAY" (*Technicolor*)
Fred Astaire • Ginger Rogers • Oscar Levant

"LITTLE WOMEN" (*Technicolor*)
June Allyson • Peter Lawford • Margaret O'Brien
Elizabeth Taylor • Janet Leigh • Rossano Brazzi • Mary Astor

"COMMAND DECISION"
Clark Gable • Walter Pidgeon • Van Johnson • Brian Donlevy
Charles Bickford • John Hodiak • Edward Arnold

"TAKE ME OUT TO THE BALL GAME" (*Technicolor*)
Frank Sinatra • Esther Williams • Gene Kelly • Betty Garrett

"CONSPIRATOR"
Robert Taylor • Elizabeth Taylor

"NEPTUNE'S DAUGHTER" (*Technicolor*)
Esther Williams • Red Skelton • Ricardo Montalban • Betty Garrett
Keenan Wynn • Xavier Cugat

"EDWARD, MY SON"
Spencer Tracy • Deborah Kerr

"THE GREAT SINNER"
Gregory Peck • Ava Gardner • Melvyn Douglas • Walter Huston
Ethel Barrymore • Frank Morgan • Agnes Moorehead

"ANY NUMBER CAN PLAY"
Clark Gable • Alexis Smith • Wendell Corey • Audrey Totter
Barry Sullivan • Frank Morgan • Mary Astor • Lewis Stone

"THE SECRET GARDEN"
Margaret O'Brien • Herbert Marshall • Dean Stockwell

"THE STRATTON STORY"
James Stewart • June Allyson • Frank Morgan
Agnes Moorehead • Bill Williams

"THE BRIBE"
Robert Taylor • Ava Gardner • Charles Laughton
Vincent Price • John Hodiak

"CAUGHT"
James Mason • Barbara Bel Geddes • Robert Ryan

"IN THE GOOD OLD SUMMERTIME" (*Technicolor*)
Judy Garland • Van Johnson

"MADAME BOVARY"
Jennifer Jones • Van Heflin • Louis Jourdan • James Mason

"THAT MIDNIGHT KISS" (*Technicolor*)
Kathryn Grayson • Jose Iturbi • Ethel Barrymore • Mario Lanza

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RAY PRESENTS

WE have always heard it said that hobbies are a safety valve not only for important personalities, but for anyone. The Right Hon. Winston Churchill loves to paint; Dr. Albert Einstein, famous mathematician, plays the violin; the late Dr. Banting, co-discoverer of insulin, loved to paint. When I say paint, I mean upon canvases, and not buildings. A former Governor-General of Canada, Lord Tweedsmuir was an author, who had a few of his stories adapted to motion pictures. A former Prime Minister of England, Lord Beaconsfield (Disraeli), was an author. Walt Whitman became world famous for his poetry, "Leaves of Grass", rather than the fact that he was a customs clerk. A former Canadian Ambassador to England, the Hon. Vincent Massey, is an author, interested in Arts and Letters, and an important patron of all Arts in Canada, particularly the Little Theatre, which was his gift to Hart House, University of Toronto, and the Massey Hall for Concert Artists, which he and his family gave to Toronto, together with their support of the Hambourg String Quartette, which became world-famous.

Dr. Willinsky, well-known Toronto surgeon, is an amateur movie photographer, and has become an expert in this field. Throughout history, we will find famous men and women who have developed hobbies into professional careers, and who maintained an equilibrium and balance through the ability, the talent, or genius to express themselves in channels other than their vocation, or official positions.

We sometimes kid Ted Gould of Metro-Goldwyn-Mayer because his carpentry workshop is very vital to him, but Ted can forget Motion Pictures when he is intent on carving out a piece of furniture, as well as playdates for Leo, The Lion.

EDDIE WELLS had great fun doing some farming, when his day's work was done as Executive Secretary of the Motion Picture Producers' and Distributors' Association. Charles Mavety has a ranch and, in addition to film delivery, he raises the famous prize-winning Palominos. Louis B. Mayer had a penchant for race-horses and a famous stable. E. F. Albee loved to collect Old Masters and antiques. Rothapfel (Roxy) was a collector of Old Masters.

While some whom I have mentioned are not creators in the sense that they find self-expression from their own talents, but are the collectors of the talents of others, still this too is in its nature creative, since we are indebted to these for the preservation of the objects which fill Museums, Art Galleries, and through such galleries and Antique shops enable individuals to satisfy their hobbies and authors to study and write history.

IN what we Canadians term Western Canada, there is one Edward Zorn, Eddie to you and me, and to Famous Players Canadian Corp. of which company he is a Divisional Supervisor.

In the Winnipeg Tribune of Feb. 19th, on the editorial page, under the caption, "Get Acquainted", there is a feature article about Eddie Zorn, the title of which is "Gun Maker".

I am going to give you the editorial of Eddie Zorn just as the Winnipeg Tribune has written it and here it is.

GUN MAKER — The gloomy opinions of eye specialists and early-day psychologists that the new fangled form of entertainment called "the flickers" was nothing more than a plot to blind the nation had no effect on Edward Zorn's enthusiasm. While the movies struggled in their infancy he was reaching manhood. And all the bad publicity drummed up against the nickelodeon by people who saw it as a threat to their saloon and theatre holdings served only to convince him that he "had to get into this fascinating business."

MR. Zorn who now supervises 51 theatres from the Lakehead to the Rockies as western divisional manager for Famous Players, was born in 1887 in the town of Monroeville, Ohio, between Toledo and Cleveland. He is of Bavarian-Swiss parentage, a short, plump, bluntly outspoken man whose horn-rimmed glasses and steady eyes give him a perpetual expression of owlishness. His middle initial "A" stands for "one of those things they hang on a man."

One of the first nickelodeons opened in New York in 1904. Five years later Mr. Zorn bought his first theatre, a little 200-seat house in Monroeville. Admission was five and ten cents, and customers whose curiosity was strong enough to stand the flickering sat through a program of single reels. Such shorts as "New York In A Blizzard," "Dancing On The Bowery," and "Hoochee Coochee Dance" were standard movie fare then.

IN 1911 Mr. Zorn mushroomed along with the new industry to buy the Temple Theatre in Toledo. Housing 1,400 seats, it was then one of the largest theatres in the United States. He remembers that it was also "one of the largest white elephants."

With the making of The Great Train Robbery and the advent of such players as John Bunny, the industry formed its stride. Turning point for Mr. Zorn came a few months after he bought the Temple. To spur flagging trade, he ran the first full-page theatre advertisement ever to appear in an American newspaper. Crowds flocked to his ticket wicket for the first time. "And for eleven years it stayed like that." He bought the Alhambra Theatre in Toledo as well, and then in 1922 sold both houses to manage a Michigan circuit. Still later he managed theatres in Detroit, Poughkeepsie, Boston and New York.

In 1938 he came to Canada for the first time to manage Famous Players' Capitol Theatre in Calgary and a year later moved to Winnipeg with the promotion to his present position.

The end of the war meant a large expansion program in Famous Players' holdings, keeping it almost constantly on the move. The company now has $5,000,000 let out on contracts for new buildings and improvements across Canada. New theatres are to be built in Edmonton, North Battleford and Kenora this year.

AROUND Monroeville, Mr. Zorn was nicknamed Daniel Boone because of his abilities as a marksman. And today he still "dreams and sleeps" one of the most unusual of all hobbies, gun making. He believes that he has more armorers' equipment than anyone in Canada. He estimates the value of these tools at $10,000 and with them turns out rifles valued at $300 to $400. He made his first weapon more than 20 years ago.

"Every night I'm in town I'm in my workshop until 11.30. Then, I go upstairs and have a pot of tea and read until 1.30. It's a ritual with me." He reads histories, believes Winston Churchill to be "the greatest man that ever lived."

(*Continued on Page* 10)

Toronto and District

By BILL PRESS

AT the Queen's University convocation, when the honorary degree of Doctor of Laws was conferred upon him, Raymond Massey, veteran film and stage star, declared that the entertainment world needed more humility and self-discipline. He said, however, that the public, not the bureaucrat, was the best censor because the people could just stay away from the theatre. Nobody had ever improved on public opinion as an effective weapon.

Raymond Massey disapproved recent trends which offered violence for the sake of violence, physical action for the sake of action, glamor that was not beauty, sex with a snicker, the black and white thinking of the juvenile and life in terms of the tabloid and the comic strip.

* * *

Whether or not any revision will be made in the Ontario amusement tax will probably be known when the provincial budget is brought down in the legislature around March 15 by Provincial Treasurer L. M. Frost. It is understood that he has been urged to cut the 20 per cent levy to its pre-war level of 10 per cent by a theatre spokesman.

* * *

The Montreal Telegram and Hamilton Spectator both have new film commentators. The "Tely" has introduced Stan Helleur whose department bears the heading of "Fun Fare", although Helen Allen has continued to do a few film reviews.

The film editor of the Hamilton "Spec" is Hugh Acton whose column is topped with "Marquee Lights". The paper published its Hollywood gossip under the separate heading of "Star Gazing" while theatre advance notices are headed "Press Agents' Comment".

* * *

"Joan of Arc" has had a successful early run at the Empire Theatre in Windsor which is operated by Simon Meretsky in partnership with Famous Players Canadian Corp.

* * *

Win Barron of Paramount turned on the hospitality in the Roof Garden of the Royal York Hotel for the dinner party in honor of Bill Pine, associate producer of Paramount Pictures in Hollywood. The fête, a feature of his whirlwind 16-city tour, was in advance of the release in May of "El Paso", one of three big ones produced by Pine and Thomas for this year's Paramount schedule.

* * *

The Doug Smith's were blessed on Saturday last with a baby girl, their first child, 6 lbs. and 11 oz. of Sandra Lee.

The Hollywood Theatre, Toronto, is playing a foreign-language feature on Thursday of each week, usually in one of its two auditoriums. "Panic", the French feature, and "Open City", from Italy, are among the pictures that have appeared. "Open City" played with "Affairs of a Rogue" in both sections of the dual theatre on Feb. 24.

* * *

Famous Players has maintained its $1 annual dividend rate on the common shares by declaring a 25c payment for Mar. 26 for the first quarter of 1949. The stock is quoted around $15 on the market, thus the yield is approximately seven per cent.

* * *

Opposition Leader G. A. Drew has charged that countries behind the Iron Curtain are using diplomatic channels for the spreading of film propaganda in Canada. Col. Drew declared with reference to such pictures "I say they are clever; they are dangerous."

* * *

The Esquire Theatre, Brantford, had a "Sofia Mystery Man" on the streets and pedestrians who identified him received passes for the engagement of Astral Films' "Sofia, City of Intrigue".

* * *

Twentieth Century Theatres have closed down the Reo, Sudbury for extensive alterations. When it reopens in about thirty days, its policy will include the showing of unusual and foreign films, in addition to the regular Hollywood product.

* * *

National Film Board cameramen were in on the final rehearsals of the Ballet Festival now being held at the Royal Alexandra. Product of their labours with the various ballet groups will be incorporated into a forthcoming Canada Carries On release.

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"Concert Magic", distributed by Cardinal Films Limited, is expected to be the opening attraction at the new Town Art Theatre in Toronto.

* * *

Miss Dot Havard, cashier at the Brock Theatre, Toronto, foiled a hold-up by fainting when she faced a bandit's gun, thus setting off the burglar alarm in her fall. The gunman vanished when Manager Jack Alexander responded to the signal.

* * *

The King Theatre, College Street, played a Toronto first run of the Italian picture, "Musica Proibita", the English title of which is "Forbidden Music."

* * *

Patrons of the Odeon-Toronto Theatre have been seeing a British newsreel weekly, prints of which have been flown across the Atlantic. Manager W. C. Tyers is anxious to have a Canadian do the commentary, however, in response to suggestions from patrons.

* * *

The executive offices of Alliance Films Ltd. have been moved across the street to the eighth floor of the Hermant Building, into the offices recently vacated by National Theatre Services Ltd. The telephone numbers remain the same we are told, but the address is now 21 Dundas Square. The company retains its vault space and shipping facilities in the Film Building.

* * *

Bill and Jim of the Georgas theatre family of Owen Sound made a name for themselves in featured skiing competitions at Orangeville.

* * *

Manager Martin Simpson at the Downtown Theatre, Toronto, worked up a chicken-recipe contest in advance of "Chicken Every Sunday" for which the chief prizes were an electric kitchen range, pressure cooker and a roasting pan. Entry blanks were distributed through many restaurants, of all places.

TRADE HEADLINES

Olivier Gets Top Award of British Film Academy "Hamlet" Best Picture—"Fallen Idol" Best British Film

•

Hollywood Plans $52,000,000 Worth of Foreign Production About Half to Preparation and U.S. Talent, Half Outside

•

Andy W. Smith Jr. Gets Long-Term Contract and is Elected Vice-President in Charge of Sales for 20th-Fox

•

Film Rentals on the Upgrade — Most Majors Doing Better Currently Than During the Same Period in '48

•

Vaudeville is Coming Back — Circuits and Big Independents Putting in Live Shows With One Feature

•

Warners Refuses Divorcement — Will Not Yield Theatres Without Battle to Highest Courts

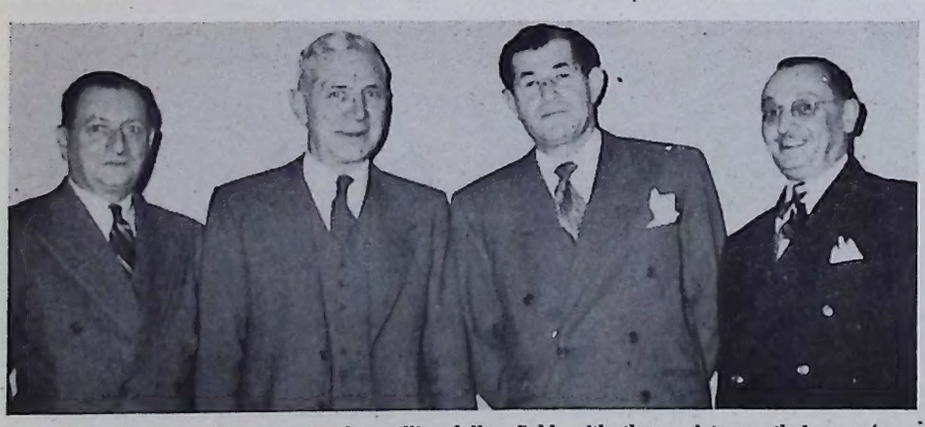
•

Wilson of the Board of Trade Tells British Film Industry It Must Work Out Its Own Salvation

•

Johnston Hollywood Meeting With Film Executives Emphasizes Bright Future For Film Business

When Bill Pine visited Toronto last week on the second stop of his 23-day, 16-city tour to let the world know that the erstwhile "quickie" firm of Pine and Thomas has graduated into the "A" class, Paramount's Gordon Lightstone and Win Barron gave a party for him in the Roof Gardens of the Royal York Hotel, and invited press, radio and exhibitors, both circuit and independent, to meet this dynamic, personable producer. Coming out of the elevator he is greeted by the Paramount boys who were there in force, left to right: Jerry Cass, Win Barron, Leo Haag, Jack Bowers, Ambrose Theurer, H. Q. Burns, Bill Pine, Russ Simpson, Gordon Lightstone and Bill O'Neill.



Marking their graduation into the million-dollar field with three pictures, their year's objective completed, and one, a super Western called "El Paso", scheduled for April 1st release, Bill Pine brought a message of cheer and better product to come from Hollywood, particularly the Paramount studios. Above at the dinner in his honour he poses with Jack Arthur, Jack Hunter and Ben Freedman.

IFD Completes Selznick Deal — Identity Retained

Liquidation of all Canadian Selznick Releasing Organization contracts on "Duel In The Sun", "The Paradine Case" and "Mr. Blandings Builds His Dream House" has been taken over by International Film Distributors, Canadian outlet for Eagle Lion (Hollywood) Films, it was announced by David Griesdorf, IFD president and general manager, who recently returned from conferences in New York with Arthur B. Krim and William J. Heineman of Eagle Lion (Hollywood) and Sidney Deneau and Joseph Marks of S.R.O.

Deal, recently consummated between David O. Selznick and E-L (Hollywood) calls for International Film Distributors to take over in Canada the selling of additional accounts and re-booking on these three pictures as well as liquidation of existing contracts.

To Sell Re-Releases Too

IFD will also sell nine important David O. Selznick re-releases: "Since You Went Away" with a galaxy of stars including Claudette Colbert, Jennifer Jones, Joseph Cotten, Shirley Temple, Monty Wooley, Lionel Barrymore and Robert Walker; Alfred Hitchcock's "Spellbound" starring Ingrid Bergman and Gregory Peck; "I'll Be Seeing You", starring Ginger Rogers, Joseph Cotten and Shirley Temple; "Rebecca", the Laurence Olivier-Joan Fontaine starrer, directed by Alfred Hitchcock; "The Garden of Allah", Technicolor spectacle, with Marlene Dietrich and Charles Boyer; Mark Twain's immortal "The Adventures of Tom Sawyer" in Technicolor; "A Bill of Divorcement", starring Katharine Hepburn and John Barrymore; "Intermezzo" with Ingrid Bergman and Leslie Howard; and "The Prisoner of Zenda" with Ronald Colman heading an all-star cast.

The SRO identity will be maintained in each of the six IFD branches across the Dominion. Accordingly, the Selznick name will appear on the front doors of each International branch.

We are informed by Alliance Films that, under a contract with the Selznick Organization, they (Alliance) will continue to handle the physical distribution across Canada of "Duel" "Paradine" and "Blandings" until May 31st 1949.

Charles Coburn Romance With Barbara Brown

The signing of Barbara Brown by Universal-International for a top featured role in "And Baby Makes Three", reunites the actress with Charles Coburn after a 10-year separation. The pair played together 10 years ago in a Broadway show, "Sun Kissed".

On The Question Of Reissues

(*Continued from Page* 1)

I can recall the battle which William Fox had for the control of Movietone; and I am of the opinion, that had Willie Fox been as willing to cede some rights as Harry Warner, the story of William Fox in motion pictures would have been a different story. The moral of such a fight is, live and die for your religious beliefs, for the eternal verities, but in a fight for the almighty dollar, it is wiser by far to endeavor a compromise, particularly when you owe big interests, directly, or indirectly, so much money that it is impossible to pay off on demand. Incidentally, getting between such fights, as between big interests, is a dangerous enterprise when one takes sides. I speak from experience, for big interests, irrespective of the fights which they may have between each other, generally wind up such battles by getting into bed together, and you, who have taken sides, find that there is no room for you in such a bed, you sleep upon the floor.

Don't Take Sides

You may argue with me, that I am preaching a cowardly attitude, that the victim of an attack would be left alone in his righteousness, but if you will analyse what each interest is fighting for, in a battle of big interests, you will conclude it is not for the establishment of a Utopia of human rights, it is for their respective and sole interests only, it is a battle for the almighty dollar, and in such a battle let the big interests fight it out alone, because whoever is the loser or winner becomes your enemy; and since big interests know how to compromise, where big money is involved, you are certainly "included out" in such a final compromise.

Early in motion picture history, the exhibitors endeavored to form associations for their mutual and collective security, but the producers and distributors were more successful in such a field of organization. The reason for this may be found in the fact that they secured the services of an important business man, or political personality, paying him well for his services as president or chairman of their board of directors, therefore, the directorial control was not left with any one producer-distributor, who could direct policies for the benefit of his own company, irrespective of the importance of such a trademark. The exhibitors selected, or elected their own president, or chairman, from their own members, without pay; and we, who recall the battles between the late James (Jimmy) Walker and Sydney Cohen, Al Steffes, etc., will know why exhibitors' organizations never accomplished much for exhibitors. The producer-distributors knew that in making certain deals advantageous to some of the leading exhibitors, they could bore in sufficiently to divide and rule.

Invited Interference

It was during these early battles that exhibitors began to contact women's organizations, also Senators, Congressmen, educating them to all the trade practices of our industry, fair and unfair, stimulating censorship interest, taxation, legislation. This industry became an excellent platform for aspiring politicians, during which an adroit politician could evade a real issue, using the motion picture herring as a vote-getter.

Women began to form film councils and how they talked publicly in the press and on platforms of "blind and block booking, clearance," we all know.

To add fuel to the fire, the contracts which the producers and distributors cooked up were like a one-way street, all roads led to the producer-distributors; and to back up this one-way street, at the end of the road were the arbitration boards, which later were judged illegal.

I have already mentioned, that during this motion picture development, the exhibitors were not as lambs in a jungle of beasts, for some of them were not averse to buying up more product than they could use, to freeze out another independent exhibitor, some of them were quite adept at juggling percentage box-office returns, some of them were not averse to the bicycling which I have mentioned, and to back-door shipments in which they co-operated with a dishonest employee.

Internal Disorders

The pimply-face of our industry is the result of internal disorders in which both producers, distributors and exhibitors are the parties involved; and which have made such a distinct cleavage in our industry, creating that attitude of suspicion and distrust, that attitude of unfriendliness which prevails between producer-distributors and independent exhibitors.

There were other contributing factors, in addition to those which I have named, which widened the cleavage, but you are too familiar with them for me to present them in full, but I will remind you of the years spent by exhibitors and producer-distributors endeavoring to secure what each considered an equitable contract.

All of this preamble is not for the purpose of rehashing our past, far from as bloody a history as the battle of the oil, coal, steel and other interests, for to my knowledge we never called out the militia to shoot down those who rebelled, no exhibitor was evicted from his theatre or his home, nor was any producer-distributor-exhibitor given similar bullying treatment, for despite our animosities, we have always had a habit of saying, "hello" to each other, and on the occasion of our "get-togethers", we forget animosities with the cup which cheers.

Why Do Majors Reissue

I have now arrived at the main object of this discourse, namely, reissues, and would like to ask the majors why some of them should be so intent on monopolizing the reissue market, irrespective of the fact that the pictures belong to their respective trademarks, or producers who have released under their trademark.

Our public relations, in respect to our product, is at present not of the best. The public has had too many stories of retrenchment, discharge of employes, closing of studios, wage cuts, depressed box-office returns, closed foreign markets, divorcement decrees, etc., not to look with suspicion at a revival of reissues by major producer-distributors, from whom the public expects new and entertaining quality of pictures.

The independents can follow such a reissue policy since they get neither the terms nor preferred playing-time which the majors receive, and they distribute the reissues under their own trademark. Coupled with all the other talk about less costly productions, depression, etc., the public will conclude that the majors are really in difficulties and must revive their old pictures to stay in business. This does not apply to a few reissues of big pictures, which have formerly been released by the majors, I am referring principally to the wholesale plan, by majors, as has been reported.

(*Continued on Page* 7)

At the party Paramount's Canadian Branch gave in his honour, friendly Bill Pine, half of the producing team of Pine and Thomas, poses with a number of exhibitor heads and other prominent film people. Left to right: Sam Bloom, Raoul Auerbach, Russ Simpson, Ben Geldsaler, J. J. Fitzgibbons, Ray Lewis, Bill Pine, Gordon Lightstone, Nat Taylor and Morris Stein.

On The Question Of Reissues

(*Continued from Page 6*)

Must Lose Face

The effect, within the industry, is not good, for the exhibitors expect new pictures from the majors, not their Reissues, although they are not averse to dealing in Reissues with independents. A major company cannot expect to retain its position as a major unless it has major product to offer. If it is to release Reissues, on a wholesale scale, why is it any different from an independent, and why should such a company continue to be classed as a major?

The majors will find themselves in difficulties with their write-offs on pictures which they are resurrecting for general release. I am not going into the particulars of this phase of operational policies, this is just a hint for personal analysis.

There is the angle of greed, which again "rears its ugly head". A few independents have made some money with Reissues, why be jealous of their success? Why kill the goose which laid the golden egg, by flooding the market with Reissues, and putting the independents in this field out of business?

Our salesmen are geared to sell new product, it is difficult to give them a double job, the impetus for sales from studios to distribution in New York City, is geared for the new product, it channels its way into the branches of distribution wherever these may be located, it cannot direct its energies, nor time, to the distribution and exhibition of Reissues, whereas the independent, not having invested millions of dollars in new product, is geared to sell Reissues; and the majors in making such deals with independents get some extra revenue without the necessity of investing, directing, managing the details of such Reissue distribution, they maintain their position in the industry as a major producing new pictures. product which is the life-blood of our industry, and satisfying their public which expects new pictures from them.

Independents Give Vigour

There is another angle to this question. I have always maintained that the independent contributions to our industry were as a transfusion of good blood, which gives new vigour to our industry, and that without such injections our industry would develop a sameness of pattern, a lassitude, an inertia.

I do not have to remind you of the contributions made by independents to our industry, most of such contributions have either been the nucleus of the formation of a major company, and in regard to product, such product has been absorbed by the majors, released under a major trademark, or in several instances, many I should say, the producer has linked his producing activities with a major company, giving the major an uplift.

If you will follow the history of motion pictures, you will find that written upon its milestones of progress are the names of independents. The whole structure of the Allen Bros. enterprise was built upon independent effort in Canada. The first British pictures made in England were made by independents and imported into Canada by independents. Adolph Zukor as an independent, together with J.D. (Jaydee) Williams and Jesse Lasky, were three independents who were the fathers of Paramount Pictures. Last week I gave you the history of Barney Balaban who also started in our industry as an independent. Carl Laemmle was another independent, who built the first motion picture city in Hollywood, Universal City.

First National was formed by independents, United Artists was formed by them. Metro - Goldwyn - Mayer was formed by a group of independents, Marcus Loew was an independent, who introduced vaudeville with motion pictures. Dr. Kalmus and Natalie Kalmus, of more recent date, were independents in the field of Technicolor.

More Independent Contributions

David Wark Griffith was an independent and revolutionized this industry with his production, "Heart of a Nation". The Ince Bros. were independents, remember Tolerance, Civilization? Remember Rex Ingraham and "The Four Horses of the Apocalyse"?

Walt Disney was an independent. Remember "The Miracle Man", an independent production? I could cover pages to reveal the contributions made to our industry by independents, but let us come down to present history, "Going My Way", which won an Academy Award for Paramount, in 1944, was an independent production of Leo McCarey's. Robert Flaherty made the documentary motion picture history through "Nanook of the North", an independent contribution. N. L. Nathanson was an independent and responsible for the formation of Famous Players Canadian Corp., and the men who put their money behind Nathanson were not associated with our industry, with the exception of Adolph Zukor, all were independents.

Their Ranks Are Legion

The independents have created a foreign film market in the United States and in Canada. John J. Fitzgibbons started in our industry as an independent, the Hon. Earl Lawson started as an independent, Nat Taylor started as an independent, The Canadian Moving Picture Digest, Canada's first national motion picture trade paper, was founded by an independent, Messrs. Bloom & Fine were independent theatre operators, many of the Famous Players Canadian Corp. partners and affiliates were for many years independent theatre operators, and the same is true of Odeon Theatres of Canada Limited. George Ganetakos was an independent theatre operator, Jake Miles and Franklin & Hershorn, Messrs. Lieberman and Bernstein independent operators, F. G. Spencer an independent, George Morton an independent operator, Oscar Hanson formed Canadian Educational, an independent short subject national distributing company, through Earl Hammons, an independent. David O. Selznick is an independent, whose "Gone With The Wind" production still tops all other productions. Columbia Pictures in the U.S. and Canada is the result of independent pioneering. Howard Hughes was another independent.

In England, John Maxwell was an independent, the Ostrer Bros. independents, the Gianninis, the industry's first direct bankers, independents,

(*Continued on Page 8*)

Bill Pine, who, as Gordon Lightstone put it in introducing him, is really "one of the boys", made a big impression on exhibitors and press people present with his short, straight-from-the-shoulder talk on the state of the industry to-day, particularly of Pine-Thomas and Paramount. He described the future of the motion picture industry as "better than it's ever been". Above with some of the Famous Players' boys: Bill Pine, Dan Krendel, Harrison Patte, Larry Bearg, Mort Margolius, John Heggie and Sam Fine.

On The Question Of Reissues

(*Continued from Page 7*)

Dore Schary, Walter Wanger, Darryl Zanuck, Gabriel Pascal, Eddie Golden, Cecil B. deMille, all independents.

The first national distribution of Reissues was directed by independents, Bob Savigny, Favorite Films, (Moe Kerman and Leo Seligman). Classic Films, Alliance Films, Hoffberg, all independents. Hal Roach is an independent, Sol Lesser, Edward Small, Mary Pickford, Douglas Fairbanks, Charley Chaplin, all independents and J. Arthur Rank, coming from the milling business, was an independent in Film Enterprise.

It would take a book to recount the contributions to our Industry, in every field of film Enterprise by Independents, many of whom are now in Big Business, their fortune and future linked with Major operation. Some however, are still Independents.

Returning to the question of Reissues, it is not all gravy for the Independents, since 16MM rights have been sold on pictures now released as Reissues and the Independent distributors of such Reissues have plenty of competition and headaches, with cancellation of playdates, because the 16MM rights are in competitive distribution.

Success is Relative

Success is relative, what the Independents, handling Reissues, deem a success would only be considered "peanuts" by a Major, who should be concentrating more on the production of new pictures, their marketing and exhibition, to offset the public and trade impression that the Majors, lacking story material, star values, directorial material and finance for good new pictures are scraping the barrel of former productions.

The Major must consider what he prefers, top prices for his pictures, immediate playing time, or a compromise with his customers, so that he can get play-offs on Reissues. He cannot get what he wants for new pictures and for his Reissues; and since no Independent secures Reissues without first making a deal with the producers or distributors of Reissue Rights, the Majors should be satisfied with the returns from such deals, and be satisfied to keep the Independent distributors of Reissues in business, for reasons which I have already given.

Independents Vital To Industry

Independent enterprise is vital to the life of our Industry. Independent effort is decentralized, it moves on its own power and steam, it goes into production, the distribution field, the exhibition field revitalizing theatres which are in the red, it furnishes a supply of man-power and productions to majors, it has developed the foreign language market and opened up possibilities for the majors to use frozen funds and to create novelty, and to introduce a change in their production policies.

As long as the Independents can get a supply of Reissues, they will not concentrate entirely on the foreign-language market, if they cannot, they will create a market which will again revolutionize our Industry, and whatever happens will be something which the Majors have started by adopting the obsolete business operation of Big Business, The Axe for Independent Enterprise, the Independent Enterprise which has laid the Golden Egg for a world-wide Film Industry, and which has hatched out the majors.

—THE EDITOR

Mervyn Goldstone Joins Alliance Films Ltd.

Mervyn Goldstone, for the past year Toronto Branch Manager for the Canadian Selznick Releasing Organization, and prior to that for many years active in the distribution field in Toronto and Calgary territories, has joined the expanding staff of Alliance Films Limited, in the capacity of Toronto Branch and Office Manager, it was announced this week by James L. Smith, President of Alliance Films.

One of the most popular young men in the film business in Canada, Mervyn is being wished all success in his new position by his many friends in Eastern and Western Canada.

British Company Will Produce Two Pictures in Canada

The recently formed Pilgrim Pictures, a British company headed by Del Guidice, formerly chief producer for JARO for whom he handled the reigns on "In Which We Serve", "Henry V", and "Hamlet", is planning to start production in Quebec this summer — with a cast including Canadian players.

Canadian-born Alan Jarvis, executive-director of the company, was here for a quick glance at Canadian possibilities, and hopes to be back in May to start production on at least two films.

Bill Pine impressed the press and radio representatives at the dinner given for him by Paramount at the Royal York Roof Gardens last week with his tales of wonderful things to come out of Hollywood in the near future. He was in Toronto as part of a sixteen-city junket to tell the world that Pine-Thomas on a picture in the future means three million dollars worth in a million dollar picture. Some of the fourth estate line up with Bill for the photographer. Left to right: Stan Helleur, Paul Firestone, Stu Kenny, Wally Crowder, Monica Mugan, Bill Pine, Harvey Dobbs, Gordon Atkinson, Bill Torgis and Jimmy Cameron.

« Prairie News »

By BRUCE PEACOCK

CONSTRUCTION of a $1,125,000 theatre and office building in Calgary will begin in April, J. B. Barron, manager of the Grand Theatre, Calgary, has announced. Site will be the 600 block, 8th Avenue, west.

The building is designed to carry the weight of 10 storeys but only two to five storeys might be completed at first. Frontage will be 150 feet.

The theatre will have an unusually large foyer and a staircase leading to the mezzanine floor, which will surround the theatre entrance on four sides. Included on the mezzanine floor will be a restaurant. The stage will be of the floating, hydraulic type. Seating capacity is expected to be 1,000.

* * *

Mr. and Mrs. D. L. W. Hood, Hudson Bay, Sask., are the proud parents of a son, William Robert Frederick. Mr. Hood owns the Lux Theatre, Hudson Bay.

* * *

A. W. Shackleford, manager of the Capitol, Lethbridge, Alta., was elected president of the provincial council, Alberta division, Canadian Cancer Society.

* * *

Two months after the death of his wife, William John Moran, 90, died in a Regina hospital Feb. 19. Survivors include two sons, Michael, a projectionist at the Capitol, Regina, and Francis (Bert), a projectionist at the Met, Regina.

Screen Reviews By Mr. Public

By STEPHEN VISE

"A Song is Born" Danny Without the Kaye

"A SONG IS BORN" is an entertaining film, and Danny Kaye plays his rôle — a straight one for a change — convincingly, but throughout the first half of the picture (after one attempt) you keep asking yourself when Danny is going to do one of his usual song-and-dance routines. Not until the middle do you finally realize that he is not the zany, double-talking Kaye you came to see. Of course, he is still the same nervous, bashful young man who wins the heart of lovely Virginia Mayo after a series of unexpectedly daring adventures, but the hilarious sparkle of his routine is sadly missed. Fortunately, the story is better than those of most of his pictures, excepting "The Secret Life of Walter Mitty", and for that reason the interest of the picture is sustained. Besides, there are a number of terrific jam sessions by some of the best men in the business which replace Danny Kaye's routines, to some extent.

A History of Music

The picture begins in an antique New York mansion where seven, "squirrelly" bachelor professors, who have been working on a comprehensive history of music for nine years, believe they have come to the end of their labors with a chapter on ragtime. When two colored window washers enter their house and introduce them to be bop and the other forms of modern jazz, their leader, Professor Frisbee (Danny Kaye), decides to leave the monastic mansion and explore the demimonde of jazz. After a dizzy tour of night life the erudite professor invites Tommy Dorsey, Charlie Barnet, Louis Armstrong, Lionel Hampton, Mel Powel, The Golden Gate Quartette, The Paul Cavanaugh Trio and others to the mansion, so that he may study their music. Among his guests is a sultry, blonde night club singer called Honey (Virginia Mayo), who finds it advantageous to hide out from the police in this plainly virtuous atmosphere. Frisbee and the other professors, proving more manly than musicianly, fall in love with her; and when Frisbee proposes to her she accepts, because it will enable her to skip town unsuspected and meet up with her gangster boy friend, who is to marry her himself. At the inn where they stop for the night, Honey realizes that she loves the backward professor, but she is helpless when her boy friend's thugs take her away to him. The next day, however, when the seven professors return home — now more confirmed bachelors than ever — the jealous gangster enters the house with Honey and his gang and tries to get married there. A jam session over-

(*Continued on Page* 11)

"Musica Proibita" (Forbidden Music)

"MUSICA PROIBITA" is as thoroughly Italian and satisfying as a plateful of spaghetti and a glass of red wine. Produced in a land where a dislike for opera would be considered subversive, it is instinctively musical. But in addition — and this is where it differs from most musical romances — it has a convincing story, completely devoid of excess sentimentality, and some very fine acting.

The star of the picture is one of Italy's greatest baritones, Tito Gobbi, from Milan's La Scala Opera. A big, goodlooking man with an almost casual air about him, he possesses a rich dramatic voice which comes out so easily that it belies his polished artistry. But Gobbi is also unusually versatile for an opera singer; he tosses off popular Italian songs with the same unaffected skill that he sings the "Prologue From Pagliacci", the "Barber of Seville", and the "Ballo In Maschera". And like Bing Crosby he has the type of personality that is immediately and unexplainably pleasing. Playing the part of a poor, aspiring opera singer in love with a marchessa, whose family snubs him, Tito proves conclusively that all Baritones need not be Nelson Eddys when it comes to lovemaking.

Wrongly Suspected

The story is told with almost no tricks at all. Paolo, who sings in vaudeville to pay for his music lessons, meets a lovely Florentine aristocrat, Claretta, at a lesson and falls in love with her. Just before he makes his operatic debut he tries to elope with Claretta, but when a shot is fired in her garden, the elopement is foiled. Claretta's haughty brother has been murdered and Paolo is held under suspicion. Later he is acquitted on insufficient evidence, but he leaves Claretta who believes him to be guilty. Years later, after he has become a famous opera singer, he returns to Florence to help his adopted son, a promising young conductor, to marry Claretta's niece. When Paolo tells the embittered Claretta that another man confessed to the murder of her brother, she forgives him and allows the young couple to marry. "The Forbidden Music" (an original song in the picture) signifies the opposition of Claretta's family to her love affair and later her similar opposition to her niece's love affair with Paolo's son, whose identity she discovers when he plays the "Forbidden Music".

Simple, Realistic Drama

Without technicolor, an intricate stage setting, or a dazzling lineup of bigtime personalities, this picture economically dovetails beautiful music

(*Continued on Page* 11)

"Fighting O'Flynn" A Celtic Horse Opera

"FIGHTING O'FLYNN" is about an Irishman — not to be confused with Errol — who won an English lady's heart through his 'gift o' the gab' and his success in preventing Napoleon's troops from landing in Ireland. The story and the historical incident are entirely fictional and serve quite frankly as an excuse for Douglas Fairbanks Jr. to produce a swashbuckling, chivalrous melodrama in keeping with his unique talents. Three things raise this picture above the level of the ordinary horse opera: the story takes place in Ireland, which makes for some novelty; the cast are at least established actors and actresses and are English; Douglas Fairbanks' personality and acrobatics remind one (intentionally) of his father.

Dashing Soldier of Fortune

The contrived story runs as follows: O'Flynn, a dashing soldier of fortune, returning home to inherit an ancestral castle, meets the daughter of Ireland's English governor on her way to Dublin. He saves the lovely aristocrat from French spies seeking important papers and escorts her to Dublin where he joins the king's army to fight for her cause and woo her away from her fiancé, a traitorous English general, secretly plotting with the French and keeping a mistress. After a series of brawls, duels, fence-climbings, pole vaultings and amorous blarney-making, the indomitable O'Flynn exposes general, dupes the French, and wins the fair lady, who should live quite happily on his Irish charm and the treasure his servants found on his estate.

At his best, Fairbanks can be witty and refreshingly quaint. Samples: O'Flynn compelling his lady friend, who is standing on a porch, to come down a step each time he rhymes a line of verse for the step she is on; drinking up a bowl of punch to make himself as drunk as the general he has challenged to a duel.

Dimples Bely Role

Helena Carter hasn't much to do other than look beautiful and admire O'Flynn's brash but flattering love making. Patricia Medina as the general's superstitious mistress is believable in her role. Richard Greene's dimples interfere with accepting him as the awful villain he portrays. The chief comic relief is given by Arthur Shields as the soft-hearted sheriff, who clings to Flynn to collect his debts, but always ends up by paying for the latter's extravagances.

Although "Fighting O'Flynn" deals with a world that never existed and tends to stress Irish wit more by words

(*Continued on Page* 11)

RAY PRESENTS

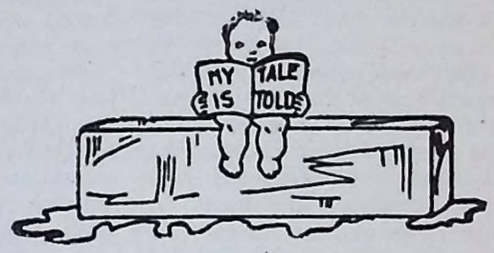
(*Continued from Page 3*)

Mr. Zorn makes his own bullets and cuts the stocks for his rifles from Caucasian walnut. He is holder of some 50 medals won in American state and interstate competitions and is proudest of a four-barred gold medal given him by the Massachusetts Rifle Association, scene of shoots since 1876. He won this for placing 100 consecutive shots inside a one-inch bullseye from a distance of 100 yards for a perfect score of 1,000. He hasn't fired "a real shot" since he came to Canada, however. "It's like golf, pefect coordination of the mind and body. You have to keep after it every day."

DURING one of the Famous Players Canadian Conventions, I had a visit with Eddie Zorn. He is the most contented man whom I have met in a job, he would not change it for "all the tea in China", he loves the West, he loves show business, he loves being with Famous Players Canadian Corp., and he really loves John J. Fitzgibbons, but in this latter love he is not exclusive, for most of us have a real affection for John. Why we do I have already related in a biography which I published some months ago.

Eddie Zorn, years ago, was associated with John J. Fitzgibbons, and through the years their friendship has continued.

Eddie can not only hit his target with a gun, straight from the shoulder, or hand, but he is what men call, "a straight-shooter", and the West knows its men, for you can't fool the West on the question of "straight-shooters".



Vancouver News

By JACK DROY

BIGGEST local news this week was the "court case" of Jack Randall, F.P.'s Strand manager and Milton Roberts, representative of the National Film Board. Randall and Roberts were cited for contempt of court for displaying newspaper clippings and photos in connection with a publicity display to advertise the Dominion Government's documentary one-reel short subject "Pay-off in Pain", which deals with control of narcotics. Case was given front-page space by newspapers.

* * *

On the sick list here are Bill Forward, manager of General Theatre Supply, Mrs. Gow, wife of Frank Gow, F.P. district manager, Mrs. Jack Hughes, wife of the B.C. censor, and Jack Richards of the Kitsilano Theatre staff.

* * *

Phillis Dixon, office manager at JARO 16 mm. exchange, is back from Calgary where she visited her family . . . Hymie Singer, owner of the State Theatre, is back from a business trip to San Francisco, and expects to reopen his new Rio at Victoria, closed the last four months for alterations, around March 15.

Drive-In Planned At Penticton, B.C.

The first drive-in theatre in the Okanagan district of British Columbia, a 600-car proposition, will be built at Penticton this summer. City Council approved a sub-division plan for land where the outdoor theatre will be erected. The town is a Famous Players' closed spot with the Capitol, a 733-seater. B.C. at present has only one drive-in theatre, the Cascades, near Vancouver. Three others are now in work or planned for the province, two in the Vancouver district besides the one in Penticton.

Bing Crosby's radio broadcast from Vancouver last September, which reached an estimated 20,000,000 listeners in the U.S., was the best publicity Vancouver got outside British Columbia last year. That's what the judges thought when they awarded the Captain Vancouver Trophy to Community Centre. Award is made annually to the firm, organization or individual who best advertises Vancouver during the year. Stan Thomas, who booked the Crosby show for the centre, was presented with the trophy by Vancouver's Mayor Thompson at a meeting of the Ad and Sales Bureau of Vancouver Board of Trade, donors of the trophy.

* * *

Lois Walker, of the Lux Theatre staff, was married recently to Paul Pinet of the Canadian Army. Lois will continue at the Odeon-Lux after the honeymoon.

* * *

The Famous Players Theatre Managers' Association of B.C. elected the following officers for 1949: President, Frank Gow Jr., Broadway; Vice-President, Norman Duncan, International-Cinema; Secretary, Frank Mackenzie, Victoria Road; Treasurer, Jack McNicol, Alma. Jack Randall, Strand manager, was the retiring President. The Association reported a successful year. A proposed charitable undertaking this year is to finance summer vacations for needy children.

Vancouver Film Board of Trade Elects Officers

The Vancouver Film Board of Trade at a recent meeting elected the following slate of officers for 1949: President, Earl Dalgleish, Warner Bros.; Vice-President, Harry Woolfe, United Artists, and Bob Murphy of Paramount, Secretary.

Archie Calladine, well known B.C. theatre owner, is back from a two-month trip to California and points south of the border. Nip Gowen, formerly on the staff of the Odeon-Hastings here, was a visitor looking up his many friends in show business. He now makes his home in Victoria where he is interested in an apartment block.

* * *

Nat Holt, Hollywood producer, has set June as the starting date for "Caribou Trail" which will star Randolph Scott and be released by 20th-Fox. Picture is a tale of the B.C. gold-rush days and most of the outdoor scenes will be shot in the Caribou district of the province. Holt made "Canadian Pacific" in Canada last year, most of it being put on film in Alberta and British Columbia.

ED. A. ZORN

Western Divisional Manager for Famous Players whose hobby, Gun Making, got him an editorial-page biography in the Winnipeg Tribune, which is quoted in full in this week's Ray Presents.

Maritime News

By A. L. FAIRWEATHER

AT a town council meeting held at Sackville, N.B. three aldermen were appointed to study proposed amusement and business taxes. E. R. Richard, K.C., will be consulted to draw up legislation to be submitted for approval to the Provincial Legislature. Mr. Richard is the solicitor for the town of Sackville. Malcolm Walker has two theatres at Sackville, a new house, the Vogue and the old Imperial Theatre.

* * *

A visit by James Tubetti of the Victory, Inverness, N.S., was noted by all Saint John Exchanges as it is many years since Mr. Tubetti has visited the City. He was accompanied by his son.

* * *

This past week has been marked by strong opposition to the Saint John theatres and the same condition prevails in other centres in the Maritimes. Hockey matches, in which there is great interest, concerts, amateur shows for community efforts, added to the difficult motoring and walking, have made up a substantial list of affairs and conditions which have kept people from attending movies. Add to this the payment of accounts contracted at Christmas and the high cost of food and you have some reasons for the smaller crowds at the Motion Picture theatres.

* * *

William Magee, formerly at the Capitol Theatre as assistant-manager and later transferred to the Paramount at Saint John, has resigned and will accept a position with a publishing house at Toronto. Mr. Magee has many friends who will regret his departure from his native city and wish him success in the new sphere.

* * *

Two pre-wedding parties were held at Saint John when the local M.G.M. manager and employees entertained at the Royal Hotel for Doris Selick, and the Paramount Film Company had a party for Mary Coughlan, both to be brides early in March. Gifts were presented to the young ladies by Abe Smith, M.G.M. manager, and P. J. Hogan, manager for Paramount. The two company staffs got together afterwards for a screening and both affairs were greatly enjoyed.

Paramount, Saint John Runs Quiz Promotion

The Paramount Theatre, Saint John (F. Harrison Howe, manager) has a clever stunt in conjunction with the showing of "Miss Tatlock's Millions" which opens this coming week. A radio quiz has been arranged by Mr. Howe in co-operation with several City merchants at whose stores entry blanks are obtainable. The answer to be given to the question "What Would You Do With a Million Dollars." Prizes will be presented for the best answer.

Hiliary Howes, for a number of years on the staff of the Capitol Theatre, Saint John, has been promoted to assistant-manager to F. Harrison Howe at the Famous Players Paramount Theatre, Saint John. Mr. Howes is a popular man with patrons and will be congratulated upon this promotion.

* * *

Mitchell Franklin has returned from Florida and is back at the Mayfair Theatre, Saint John, and his other interests in the Franklin-Herschorn Chain. While in Florida Mr. Franklin enjoyed a re-union with several of his relatives and, during his stay at his parents', the J. M. Franklins, they entertained Mr. and Mrs. Nicholas Vassis of The Empire, and Mr. and Mrs. A. I. Garson, Odeon representative, both of Saint John. Mitchell was also present at a dinner given by Doug Rosen of Toronto in honor of Jake Myles, a well known exhibitor of Winnipeg.

Mr. Franklin made a short trip to Cuba on business. Returning via New York he saw distributor officials and was much interested in the advances made in television, especially in the color field.

* * *

Norman Trifts of Saint John has been appointed assistant-manager to Jim Mitchell, manager at the Capitol Theatre, Saint John. Mr. Trifts has been on the Capitol staff for some time and will be wished success in his new position by many friends.

* * *

The Film and Theatre bowling teams are meeting steadily, and under the leadership of Walter R. Golding of the Community Theatre, West Saint John, are working up some good players. They have decided not to have a winter party, but to stage something big in the summer months instead.

* * *

Miss Josephine Reynolds, formerly with Monogram Films at Saint John, has joined the staff of M.G.M. at their Saint John office . . . Ronald Fielding of the Capitol Theatre, Digby, N.S. was a visitor in Saint John recently . . . Maurice Elman is Regional Captain for the Maritime Provinces in a "3000 miles of Chess" International Chess Tournament. Mr. Elman recently arranged an amateur show for children at the Synagogue which was greatly appreciated.

* * *

Charles Chaplin, General Manager for United Artists from Toronto, passed through Saint John recently taking a plane to Newfoundland. He was accompanied to Saint John's by Sam Knutzky, UA manager for the Maritimes.

Screen Reviews

"A Song Is Born"

(*Continued from Page 9*)

comes the gangsters before the marriage is completed and Honey and Frisbee are reunited.

Cake and Mustard

The funniest scene is where Danny comes into the kitchen love-sick, after proposing to Virginia, and commences to eat breakfast by spreading mustard on cake and shuffling toast like a deck of cards.

Virginia Mayo's acting shows signs of improvement, and she gives a very credible performance as a night club singer, vocalizing as ably as she acts. Benny Goodman, as one of the professors, who willingly clips his hair when he has become addicted to jazz, puts in a few hot licks as a comedian as well as a clarinetist. Flibbertigibbety Hugh Herbert, the rest of the professors, and the varied representatives of jive, jump, swing, be bop, and boogie-woogie, all keep things hopping pretty much of the time.

The picture was directed by Howard Hawks, produced by Samuel Goldwyn, and is released through RKO.

"Musica Proibita"

(*Continued from Page 9*)

into a simple, realistic drama of love, ambition, and class distinction. Maria Mercader — one of Italy's most beautiful actresses — combines aristocratic sensitivity with plebian sincerity in her sympathetic role. Giuseppi Rinaldo and Loredana lend understandable temperament and pathos to the picture as the would-be second victims of "Musica Proibita", and Carlo Romano as Paolo's musically ignorant and lifelong friend and manager is comical in a buffoonish Italian way.

Though the production is slightly below American technical perfection and the picture is in a foreign language, there is no reason why the movie should offer difficulties to any one. The titles are sufficient but rarely necessary because the acting explains almost every situation. Aside from the music and the story, the picture provides a sort of cinematic Cook's Tour of Italy which is an interesting contrast to the familiar scenes and people we see in American movies.

An Elica Film Picture directed by Carlo Camogallianai, "Musica Proibita" is released through Alliance Films.

"Fighting O'Flynn"

(*Continued from Page 9*)

than by situations in which the characters move, its melodrama, with a brogue, is sufficiently different and escapist to appeal to adults as well as to the children.

The picture was produced by Douglas Fairbanks in association with Universal Pictures. It is released in Canada by Empire Universal.

« Capital Story »

By WILL McLAUGHLIN

THE first motion pictures taken of the Des Joachim's and Stewartsville power projects in the Quebec and Ontario areas will shortly be released for public exhibition, according to Canadian Government Film Commissioner Ross McLean. Incorporated in "Passport to Canada", recent release in the "Canada Carries On" series of the National Film Board, are scenes showing the nation's new immigrants working on the tremendous Hydro electric power project designed to serve Ontario. Among the 700-odd displaced persons (D.P.'s) seen in the new NFB subject is Boris Drascasavie, a Doctor of Philosophy who has written a play which he plans to produce in Montreal with an all DP cast for the Serbian community.

* * *

Ernie Warren, Manager of the Elgin Dual Theatre, announced the final performances of "The Snake Pit" after three weeks, two of which were held simultaneously in both auditoriums. The final week has "The Snake Pit" in the main theatre, with "A Midsummer Night's Dream" playing the Little Elgin Theatre.

* * *

Archie Laurie, chief of Advertising and Publicity for Odeon Theatres, was a visitor here for several days. He made his headquarters at the Centre Theatre, where he conferred with Gord Beavis on a campaign prior to the opening of Odeon's nearly completed new theatre on Bank Street. It was like "Old Home Week" for Archie, who managed a theatre here for the late N. L. Nathanson some 30 years ago.

* * *

The Ottawa Evening Journal came out with a long editorial in fulsome praise of Walt Disney's "So Dear To My Heart" during the picture's run at the Capitol Theatre. Chastizing Hollywood for the poor calibre of its product during the past several seasons, the Journal called Disney's Technicolor version of Sterling North's story "A treat for soured eyes, a picture dear to your heart".

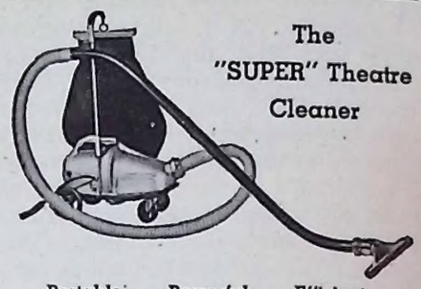
* * *

Presentation of a $500.00 cheque, second prize in the weekly Claire Wallace radio contest, was made to the lucky winner at the Elmdale Theatre the other evening. Jack Gibson, Manager of the theatre, assisted in the presentation ceremonies and in the distribution of 10 bags of groceries to winning ticket holders in the large audience. Jack also had his picture in the Ottawa Journal along with the main prize winner and the local manager of Robin Hood flour mills, thus gaining another fine boost for the West End Odeon Theatre.

A cheque for $1,450.00 was presented to the Canadian National Institute for the Blind by the Glebe Business and Professional Men's Association at a social meeting held in the Assembly Hall, Lansdowne Park. Frank Gallop, manager of the Glebe (Odeon) Theatre, was a member of the committee which collected the donations in and around the Glebe district.

* * *

J. Arthur Rank's "Oliver Twist" is, at this writing, concluding an excellent first week at the Centre Theatre. Manager Gord Beavis expects that the English made production will go into its second and final week.



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TORONTO

DOWNTOWN
"Whiplash" (WB), with Dane Clark and Alexis Smith.

EGLINTON-TIVOLI
Fourth week. "A Letter to Three Wives" (20th-Fox), with Jeanne Crain, Linda Darnell and Ann Sothern.

IMPERIAL
"The Man from Colorado" (Col.), Color, with Glenn Ford and William Holden.

LOEW'S
Second week. "Three Godfathers" (MGM), Technicolor, with John Wayne and Pedro Armendariz.

ODEON TORONTO
Sixth week. "The Red Shoes" (EL), Technicolor, with Anton Walbrook, Marius Goring and Moira Shearer.

SHEA'S
Second week. "Enchantment" (RKO), with David Niven and Teresa Wright.

UPTOWN
"The Sun Comes Up" (MGM), Technicolor, with Jeannette MacDonald and Lloyd Nolan.

MONTREAL

CAPITOL
"Blood on the Moon" (RKO), with Robert Mitchum and Barbara Bel Geddes.

IMPERIAL
"Bodyguard" (RKO), with Lawrence Tierney and Priscilla Lane. Also "The Secret Land" (MGM), with Robert Montgomery, Robert Taylor and Van Heflin.

LOEW'S
Second week, "A Song is Born" (RKO), Technicolor, with Danny Kaye and Virginia Mayo.

ORPHEUM
"Four Faces West" (UA), with Joel McCrea and Francis Dee. Also "The Roosevelt Story."

PALACE
Fourth week. "Joan of Arc" (RKO), Technicolor, with Ingrid Bergman and José Ferrer.

PRINCESS
Sixth week. "Johnny Belinda" (WB), with Jane Wyman and Lew Ayres.

SAINT JOHN

CAPITOL
"Deep Waters" (20th-Fox), with Dana Andrews and Jean Peters. Also "The Creeper" (20th-Fox), with Eduardo Cianelli.

MAYFAIR
"Dear Ruth" (Par.), with William Holden and Joan Caulfield. Also "Seven Keys to Baldpate" (RKO), with Phillip Terry and Jacqueline White.

PARAMOUNT
"Miss Tatlock's Millions" (Par.), with John Lund and Wanda Hendrix.

STRAND
"It Happened on Fifth Avenue" (AA), with Don DeFore and Ann Harding.

WINNIPEG

CAPITOL
Third week. "Johnny Belinda" (WB), with Jane Wyman and Lew Ayres.

GAIETY
"June Bride" (WB), with Bette Davis and Robert Montgomery.

GARRICK
Second week, "Hamlet" (EL), with Laurence Olivier and Jean Simmons.

MET
"Blood on the Moon" (RKO), with Robert Mitchum and Barbara Bel Geddes.

ODEON
"Dulcimer Street" (EL), with Richard Attenborough and Alastair Sim.

CALGARY

CAPITOL
"Melody Time" (RKO), Technicolor, with Roy Rogers and Dennis Day.

GRAND
"Don't Trust Your Husband" (UA), with Fred MacMurray and Madeleine Carroll.

PALACE
"Let's Live a Little" (Int'l), with Hedy Lamarr and Robert Cumings. Also "Trouble Preferred" (20th-Fox), with Peggy Knudsen and Lynne Roberts.

STRAND
"The Pirate" (MGM), Technicolor, with Judy Garland and Gene Kelly. Also "Home on the Range" with Monte Hale.

VANCOUVER

CAPITOL
"The Paradine Case" (SRO), with Gregory Peck and Ann Todd.

INTERNATIONAL CINEMA
"The Search" (MGM), with Montgomery Clift and Aline McMahon. Also "The Decision of Christopher Blake" (WB), with Alexis Smith and Robert Douglas.

ORPHEUM
Second week. "Yellow Sky" (20th-Fox), with Gregory Peck and Ann Baxter.

PLAZA
Second week. "Don't Trust Your Husband" (UA), with Fred MacMurray and Madeleine Carroll. Also "Homicide for Three" (Rep.), with Jane Frazee and Warren Douglas.

STRAND
Second week. "One Sunday Afternoon" (WB), Technicolor, with Dennis Morgan and Dorothy Malone.

VOGUE
Fifth week. "The Red Shoes" (EL), with Anton Walbrook, Marius Goring and Moira Shearer.

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